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Ten negro spirituals

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TEN NEGRO SPIRITUALS

IN SONG FORM

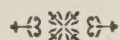


OLIVER DITSON COMPANY

TEN NEGRO SPIRITUALS

ARRANGED BY

WILLIAM ARMS FISHER
HARVEY B. GAUL
J. ROSAMOND JOHNSON
CHARLES FONTEYN MANNEY



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(These songs are published separately in various keys. See page 4 of cover)

.50

OLIVER DITSON COMPANY

THEODORE PRESSER CO., DISTRIBUTORS

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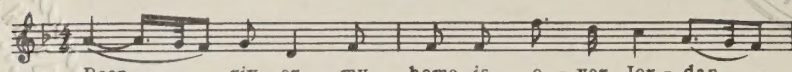
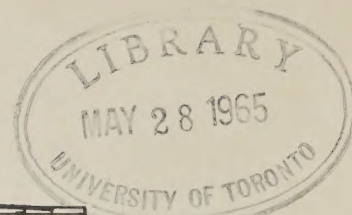
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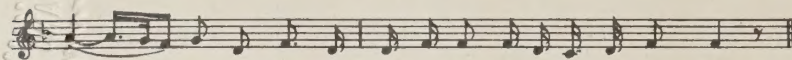
DEEP RIVER

American Negro Melody



Deep — riv - er, my home is o - ver Jor - dan, —

984781



Deep — riv - er, Lord, I want to cross o - ver in to camp-ground.

Negro Spiritual

Arranged by WILLIAM ARMS FISHER

VOICE *Lento* *p*

Deep — riv - er, my

PIANO *pp*

home is o - ver Jor - dan, — Deep — riv - er, Lord, I

rit.

want to cross o - ver in - to camp-ground.

rit.

Orchestra parts - 75¢

Note:- In making this arrangement the beautiful piano transcription of the late Coleridge-Taylor has been closely followed. W.A.F.

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mp a tempo

Deep riv - er, my home is o - ver

a tempo

mp

Jor dan, Deep riv - er, Lord, I

dim.

dim.

rit. *p*

want to cross o-ver in-to camp-ground.

a tempo

rit. *p*

mf a trifle faster

Oh, don't you want to

poco rit. *mf*

go — to the _ gos - pel — feast, — That prom - ised

land — where all — is peace, — Oh, don't you want to go — to that

prom - ised land, — that land — where all is peace? —

Tempo I

p

Deep — riv - er, my home is o - ver

Jor - dan, — Deep — riv - er, Lord, I

p molto rit. *pp*

want to cross o - ver in - to camp - ground. —

molto rit. *pp* *più rit.* *ppp*

EVERY TIME I FEEL THE SPIRIT

Negro Spiritual

Arranged by
WILLIAM ARMS FISHER

VOICE *Moderato* *mf*

Ev-'ry time I feel the

PIANO *p* *mf*

Red. *poco rit.* *a tempo*

Spir - it mov-ing in my heart I will pray. Ev-'ry

poco rit. *a tempo*

time I feel the Spir - it mov-ing in my heart I will

pray.

1. Up-on the moun - tain my— Lord
2. All— a - round me looks so
3. Jor - dan riv - er chil - ly and

f *sf*

f spoke, shine, cold, Out his mouth came fire and smoke. } Ev - 'ry
Ask my Lord if all was mine. }
Chills the bod - y not the soul. }

pp

f sfz *pp*

time I feel the Spir - it mov-ing in my heart I will

cresc. pray, Ev - 'ry time I feel the Spir - it mov-ing

in my heart I will pray. *, rit. e dim.*

, rit. *dim.* *pp* *Ad.* *

REFRAIN

mf Heav'n,— heav'n,— *p lightly* Ev - 'ry - bod - y talk-in' 'bout

mf *p*

Red. * *Red.* *

poco rit. heav'n ain't go - in' there, *mf a tempo* Heav'n,— *cresc.* heav'n,— *f* Goin' to

poco rit. *a tempo* *mf* *cresc.* *f*

Red. *

rall. shout all *ten.* o - ver God's heav'n.

rall. *a tempo* *f* *quasi arpa*

ten. *Red.* * *Red.* *

mf

I got a harp, you got a harp,

mf *mp*

The first system of the musical score. The vocal line is in G major (one sharp) and begins with a rest, then sings "I got a harp, you got a harp,". The piano accompaniment consists of chords in the right hand and single notes in the left hand. Dynamics include *mf* for the vocal and piano parts, and *mp* for the piano part.

mp

All of God's chil-dren got a harp; When I get to heav'n goin' to

mp

The second system of the musical score. The vocal line continues with "All of God's chil-dren got a harp; When I get to heav'n goin' to". The piano accompaniment continues with chords and single notes. Dynamics include *mp* for the vocal and piano parts.

f

play on my harp, Goin' to play all o - ver God's heav'n.—

f

Red. *

The third system of the musical score. The vocal line concludes with "play on my harp, Goin' to play all o - ver God's heav'n.—". The piano accompaniment concludes with chords and single notes. Dynamics include *f* for the vocal and piano parts. The system ends with the word "Red." and an asterisk.

REFRAIN

mf Heav'n,— heav'n,— *p lightly* Ev'-ry-bod-y talk-in' 'bout

mf *p*

Lead. * *Lead.* *

poco rit. heav'n ain't go-in' there, *a tempo mf* Heav'n,— *cresc.* heav'n,— *f* Goin' to

poco rit. *a tempo* *cresc.* *f*

Lead. * *Lead.* *

rall. play all *ten.* o - ver God's heav'n.

rall. *a tempo*

ten. *ff* *f*

Lead. * *Lead.* *

mf I got a shoes, you got — a shoes, All of God's chil-dren got a

mf

mp

shoes; When I get to heav'n goin' to put on my shoes, Goin' to

mp

Red. *

f walk all o - ver God's heav'n. —

mf REFRAIN Heav'n, — heav'n, —

f *mf*

Red. * *Red.* * *Red.* *

p *lightly* Ev'-ry-bod-y talk-in' 'bout heav'n ain't go - in' there, Heav'n, —

poco rit. *mf* *a tempo*

p *poco rit.* *a tempo* *mf*

Red. *

cresc. heav'n, —

ff *rall.* Goin' to shout all o - ver God's heav'n.

ten.

cresc. *ff* *ten.*

Red. * *Red.* * *Red.* *

NOBODY KNOWS THE TROUBLE I SEE



American Negro Melody
Arranged by J. Rosamond Johnson

Lento sostenuto

VOICE *mf* Oh, no - bod - y knows the trou - ble I see,

PIANO *mp* *mf*

No - bod - y knows but Je - sus, — No - bod - y knows the trou - ble I see,

f Glo - ry Hal - le - lu - jah! Oh, *mp* no - bod - y knows the trou - ble I see,

f *mp*

No - bod - y knows but Je - sus, — No - bod - y knows the trou - ble I see,

f *mf* *più mosso con espressione* *pp*

Glo - ry Hal - le - lu - jah! Some - times I'm up, some - times I'm down, Oh, yes,

f *mf* *più mosso con espressione* *pp*

mp *p* *mf*

Lord; Some - times I'm al - most to the ground, Oh, yes, Lord; — Al -

mp *p*

pp

though you see me going 'long so, Oh, yes, Lord, I have my tri - als

mf *mp* *pp*

rit. *p* *dim.* *Tempo I* *mp*

here be - low, — Oh, yes, Lord. — Oh, no - bod - y knows the

rit. *p* *p*

trou-ble I see, No-bod-y knows but Je-sus,— No-bod-y knows the trou-ble I see,

f Glo-ry Hal-le-lu-jah! Oh, Lord, the trou-ble I see, No-bod-y knows but
mf *mournfully*

Je-sus,— No-bod-y knows the trou-ble I see, Glo-ry Hal-le-
poco a poco rall. e cresc. *ff* *allargando*

* *pp* *slowly and very softly* *pp*
 - lu-jah! Oh, no-bod-y knows the trou-ble I see, No-bod-y knows but Je-sus.
pp *pp* *ppp*

*Singers who prefer to do so may end here, with a pause on the final note and chord.

I'M A-ROLLING

Negro Spiritual

Arranged by
WILLIAM ARMS FISHER

VOICE *Moderato*

PIANO *p* *mf* *f*

I'm a - roll - ing, I'm a -

mf roll - ing, I'm a - roll - ing thro' an un - friend - ly world, I'm a -

f *with breadth* roll - ing, I'm a - roll - ing thro' an un - friend - ly world.

p

1. O broth - ers, won't you help me? O broth - ers, won't you

2. O sis - ters, won't you help me? O sis - ters, won't you

3. O preach - ers, won't you help me? O preach - ers, won't you

p

Red. *

help me to pray? O broth - ers, won't you help me,
 help me to pray? O sis - ters, won't you help me,
 help me to pray? O preach - ers, won't you help me, } Won't you

cresc. *f* *ten.*

cresc. *Ad.* *

help me in the ser - vice of the Lord? I'm a - roll - ing, I'm a -

p *p*

roll - ing, I'm a - roll - ing thro' an un - friend - ly world, I'm a -

mf *mf*

roll - ing, I'm a - roll - ing thro' an un - friend - ly world.

f *with breadth*

LITTLE WHEEL A-TURNIN' IN MY HEART

(Original Key)

American Negro Folksong
Arranged by William Arms Fisher

With spirit

PIANO

mf

mf

1. Dere's a lit-tle wheel a-turn-in' in my heart, ——— Dere's a
 *) Dere's a lit-tle song a-sing-in' in my heart, ——— Dere's a

lit-tle wheel a-turn-in' in my heart; In my heart, ——— in my
 lit-tle song a-sing-in' in my heart; In my heart, ——— in my

heart, ——— Dere's a lit-tle wheel a-turn-in' in my heart. In my
 heart, ——— Dere's a lit-tle song a-sing-in' in my heart. In my

cresc.

*) In response to an encore the singer may sing this additional verse *sotto voce*.

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poco rit.

heart, _____ in my heart, _____ Dere's a lit-tle wheel a-turn-in' in my
heart, _____ in my heart, _____ Dere's a lit-tle song a-sing-in' in my

poco rit.

f a tempo

heart. _____
heart. _____

mf

Oh, I

a tempo

f

*)

feel so ver-y hap-py in my heart, _____ Oh, I

feel so ver-y hap-py in my heart; In my heart, _____ in my

*) End here when the encore verse is sung.

heart, ——— Oh, I feel so ver-y hap-py in my heart. In my

mf

sf *mf*

This system contains the first line of the song. The vocal melody is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are 'heart, ——— Oh, I feel so ver-y hap-py in my heart. In my'. Dynamic markings include *mf* at the end of the first line, *sf* (sforzando) at the beginning of the piano part in the second measure, and *mf* (mezzo-forte) in the third measure of the piano part.

heart, ——— in my heart, ——— Oh, I feel so ver-y hap-py in my

cresc.

cresc.

This system contains the second line of the song. The vocal melody continues with the lyrics 'heart, ——— in my heart, ——— Oh, I feel so ver-y hap-py in my'. The piano accompaniment features a crescendo, indicated by the *cresc.* marking. The dynamics are *cresc.* (crescendo) in both the vocal and piano parts.

heart! ———

f

This system contains the third line of the song. The vocal melody starts with 'heart! ———' followed by a long rest. The piano accompaniment is marked *f* (forte) and features a complex, rhythmic pattern in the left hand and a more melodic line in the right hand.

Oh, I feel like a-shout-in' in my

f *sf* *f*

This system contains the fourth line of the song. The vocal melody starts with a rest, then continues with 'Oh, I feel like a-shout-in' in my'. The piano accompaniment is marked *f* (forte) and features a complex, rhythmic pattern in the left hand and a more melodic line in the right hand. Dynamic markings include *f* at the beginning, *sf* (sforzando) in the second measure, and *f* in the third measure.

heart, ——— Oh, I feel jes' like a-shout-in' in my heart. In my

sfz

This system contains the first line of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of two staves in treble and bass clefs. The lyrics are: "heart, ——— Oh, I feel jes' like a-shout-in' in my heart. In my". A dynamic marking of *sfz* (sforzando) is placed above the piano accompaniment.

heart, ——— in my heart, ——— Oh, I feel like a-shout-in' in my

This system contains the second line of music. The vocal line continues with the lyrics: "heart, ——— in my heart, ——— Oh, I feel like a-shout-in' in my". The piano accompaniment continues with various chords and melodic lines.

heart. In my heart, ——— in my heart, ——— Oh, I

mf *f*

mf *f*

This system contains the third line of music. The vocal line has the lyrics: "heart. In my heart, ——— in my heart, ——— Oh, I". Dynamic markings of *mf* (mezzo-forte) and *f* (forte) are present above the vocal line and below the piano accompaniment.

feel jes' like a-shout-in' in my heart! ———

rit. *ff* *a tempo*

rit. *ff*

This system contains the fourth line of music. The vocal line concludes with the lyrics: "feel jes' like a-shout-in' in my heart! ———". Dynamic markings include *rit.* (ritardando), *ff* (fortissimo), and *a tempo* (return to original tempo). The piano accompaniment features a final chord and some melodic flourishes.

RIDE ON, KING JESUS!


(Original Key C# minor)

Negro Spiritual
Arranged by
HARVEY B. GAUL

Largamente

VOICE

PIANO

ff

sempre marcato

f nobilemente

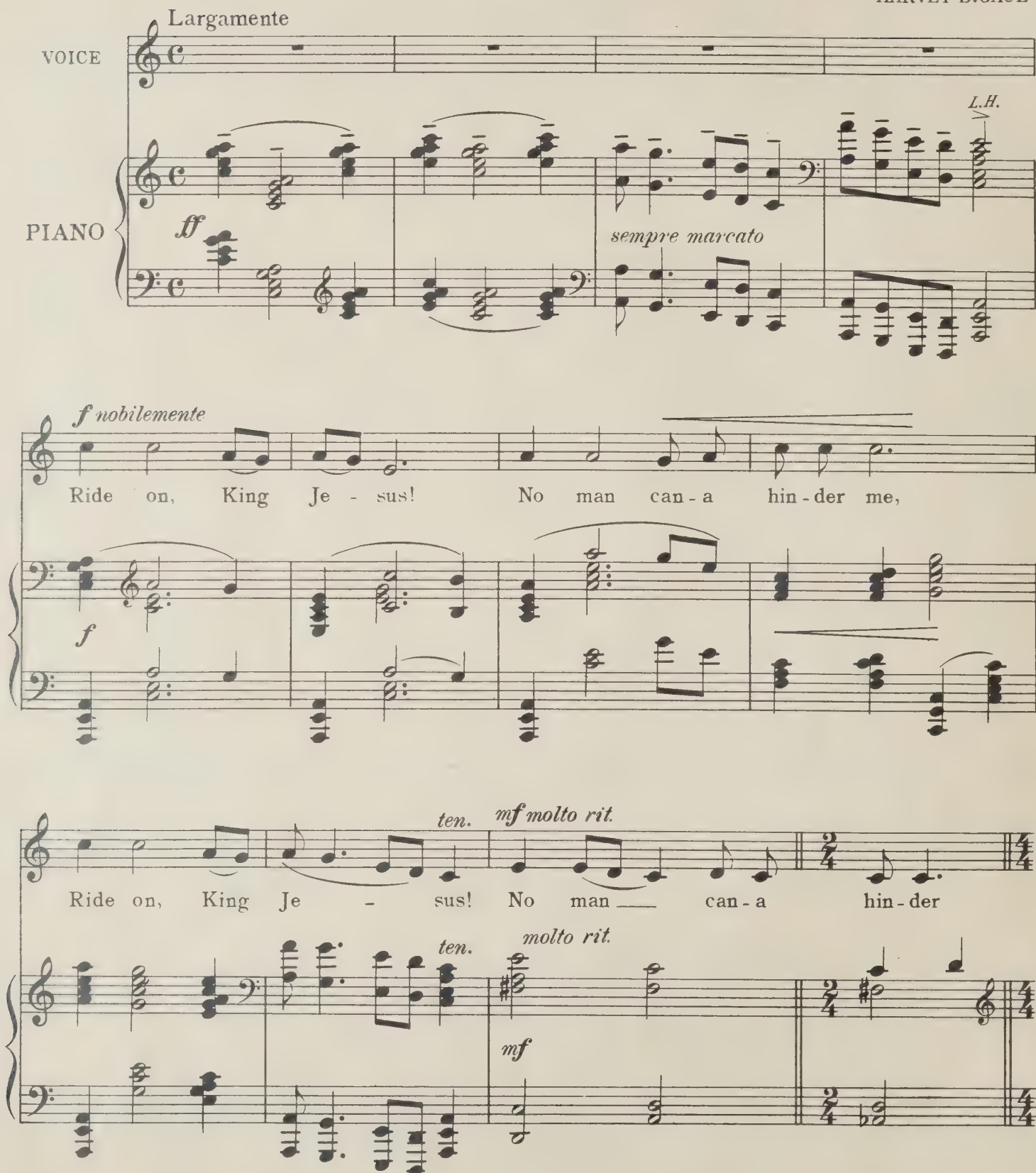
Ride on, King Je - sus! No man can - a hin - der me,

ten. mf molto rit.

Ride on, King Je - sus! No man — can - a hin - der

ten. molto rit.

mf



NOTE: This is one of the noblest of the Negro spirituals. It should be sung in a sweeping, broad fashion, using plenty of full voice, marcato and portamento. — H.B.G.

mf a tempo

me. I was but young when I be - gan, No man can - a

a tempo L.H. R.H. L.H. R.H.

mf

p meno mosso

hin - der me, But now my race is al - most done, — No man — can - a

ten.

p colla voce

Come primo cresc.

hin - der me, Ride on, King Je - sus, No man can - a

cresc.

hin-der me. Ride on, King Je - sus, No man can-a

hin-der me. King Je-sus rides a milk-white horse, No man can-a

hin-der me. The riv-er o' Jor - dan He did cross, —

f con fervore

No man — can - a hin - der me. Ride on,

maestoso

f *R.H.*

Je - sus, Ride on, Je - sus, Ride on,

R.H. *R.H.* *R.H.* *R.H.*

ff molto rit.

Je - sus, No man — can - a hin - der me.

ff molto rit. *R.H.*

STEAL AWAY

Negro Spiritual

Arranged by
WILLIAM ARMS FISHER

Molto moderato

VOICE *p*

PIANO *mp*

poco rit. 1. & 2. Steal a - way, steal a - way,

Steal a - way to Je - sus! Steal a - way, steal a - way home, I *dim.*

ain't got long to stay here! 1. My Lord — calls me, He calls me by the *poco accel.*
2. Green trees are bend - ing; Poor sin - ner stands a -

thun - der; } trem - bling; The trum - pet sounds with - in my soul, I ain't got long to stay here. *p meno mosso* *pp*

cresc. *sfz* *cresc.* *p* *pp*

p a tempo

poco rit. 3. Steal a - way, steal a - way,

a tempo

mp *p*

p Steal a - way to Je - sus! Steal a - way, steal a - way home, I

dim.

p *dim.*

f ain't got long to stay here. My Lord calls me; He calls me by the

poco accel. *poco accel.*

f *sfz*

Red. *Red.*

cresc. light-ning, The trum-pet sounds with - in my soul, I ain't got long to stay here.

p meno mosso *pp*

meno mosso *p* *pp*

sfz *cresc.*

SWING LOW, SWEET CHARIOT

Negro Spiritual

 Arranged by
WILLIAM ARMS FISHER

Moderato

VOICE

Swing low, sweet char - i - ot, —

PIANO

mf *dim.* *p*

Com-in' for to car - ry me home, Swing low, sweet

char - i - ot, — Com-in' for to car - ry me home. —

1. I
2. If
3. I'm

look'd o - ver Jor - dan, and what did I see, —
you — get there be - fore I do, —
some - times — up and some - times I'm down, —

cresc. *cresc.*

f cresc.

Com-in' for to car-ry me home, A band of an-gels
 Com-in' for to car-ry me home, Tell all my friends I'm
 Com-in' for to car-ry me home, But still my soul feels

*p e rit.**a tempo*

com-in' af-ter me,— Com-in' for to car-ry me home.
 com-in' too,— Com-in' for to car-ry me home.
 heav'n-ly bound, Com-in' for to car-ry me home.

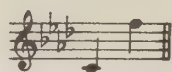
mp

Swing low, sweet char-i-ot,— Com-in' for to car-ry me home,

*mf**, pp rall.*

Swing low, sweet char-i-ot,— Com-in' for to car-ry me home.

SOMETIMES I FEEL LIKE A MOTHERLESS CHILD



• Negro Spiritual

Arranged by WILLIAM ARMS FISHER

Larghetto

VOICE

1. Some-times I feel like a
2. Some-times I feel like I'm

PIANO

moth - er - less child, Some-times I feel like a moth - er - less child,
al - most gone, Some-times I feel like I'm al - most gone,

cresc.
Some-times I feel like a moth - er - less child, A long ways from
Some-times I feel like I'm al - most gone, Way up in de heb'n - ly

cresc.

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• From *Religious Folk Songs of the Negro* by permission

home, — A long ways from home.
land, — Way up in de heb'n - ly land.

rit. *pp* *a tempo*

pp *p*

True be-liev - er,
True be-liev - er,

f *f*

true be-liev - er, A long ways from home, —
true be-liev - er, Way up in de heb'n - ly land, —

dim. *dim.*

True be-liev - er, true be-liev - er, A long ways, a
True be-liev - er, true be-liev - er, Way up, way up in de

f *dim.* *dim.*

sfz *3*

long ways from home. *pp* Some-times I feel like a moth - er - less child,
 heb'n - ly land. Some-times I feel like I'm al - most gone,

Some-times I feel like a moth - er - less child, Some-times I feel like a
 Some-times I feel like I'm al - most gone, Some-times I feel like I'm

moth - er - less child, A long ways from home, *molto rit.* A
 al - most gone, Way up in de heb'n - ly land, Way

1. long ways from home. *pp* 2. up in de heb'n - ly land. *pp*

*) This measure and the next are from Coleridge-Taylor's piano transcription of this melody.

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Jeune fille (Maidens, remember)	Nicolas Dalayrac
La belle table est mise (Beneath the verdant arbor)	Provençal Noël
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Les berceaux (The cradles)	Gabriel Fauré
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L'heure exquise (The perfect hour)	Reynaldo Hahn
Lied (The gathered rose)	César Franck
Ouvre tes yeux bleus (Open thy blue eyes)	Jules Massenet
Que je t'oublie? (Could I forget?)	Hedwige Chrétien
Que l'heure est donc brève! (How brief is the hour!)	Jules Massenet
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Si mes vœux avaient des ailes! (Could my songs their way be winging)	Reynaldo Hahn
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My Love's an Arbutus	Irish Air
O No, John!	English Folksong
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The Rose Complained	Robert Franz
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When Love Is Kind	Old English Air
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CONTENTS—SECOND YEAR

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I Wander This Summer Morning	Robert Franz
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Donzelle fuggite (Oh, hasten, ye maidens)	Francesco Cavalli
Invocazione de Orfeo (Invocation of Orpheus)	Jacopo Peri
Lasciatemi morire (Let death now come)	Claudio Monteverde
Lungi dal caro bene (When far from my dear treasure)	Antonio Secchi
Nina (Tre giorni) ('Tis three long days)	Giovanni Battista Pergolesi
No, no, non si sper! (No, no, hope has perished!)	Giacomo Carissimi
O cessate di piagarmi (Cease to torment)	Alessandro Scarlatti
Pur dicesti, O bocca bella (Speak again, love)	Antonio Lotti
Rugiadose, odorose (Early blowing, violets growing)	Alessandro Scarlatti
Se l'aura spira (When soft the breezes)	Giacomo Frescobaldi
Selve, voi che le speranze (Forest, thy green arbors)	Salvator Rosa
Tanto sospirerò (E'er will I sigh)	Pietro Paolo Bencini
Tu lo sai (Well thou knowest)	Giuseppe Torelli
Vergin, tutta amor (Virgin, full of grace)	Francesco Durante
Vittoria, mio core! (Victorious, my heart!)	Giacomo Carissimi

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If God Left Only You	John H. Densmore
I Heard a Cry	William Arms Fisher
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The Little Road to Kerry	Charles Wakefield Cadman
Mattinata	F. Paolo Tosti
May, the Maiden	John Alden Carpenter
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Daddy	Arthur H. Behrend
Drink to Me Only with Thine Eyes	Col. R. Mellish
The Heart of Her	Charles Wakefield Cadman
In the Time of Roses	Luise Reichardt
The Little Red Lark	Irish Air
The Little Sandman	Johannes Brahms
Loch Lomond	Scottish Air
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